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CINE World

A BI-MONTHLY PUBLICATION DEVOTED TO THE ART OF FILMS AND FILMING



Claudine Auger





FRENCH

Claudine Auger

A GYPSY AT HEART

.....
By RON REIDER
.....

HOLLYWOOD—French beauty Claudine Auger is a gypsy at heart. She loves gypsies and feels at home with them.

"They are primitive," she said, meaning 'basic.' "They have uncomplicated feelings. They don't have to see psychiatrists. They have their own society. They are wild, in a way. When I made a picture in Spain, I went to visit the gypsies right away. I danced with them."

Her forthcoming picture is "The Heisters," with George Hamilton. Claudine may also be seen currently as Domino, the James Bond girl in "Thunderball," produced by Canadian Harry Saltzman for Paramount and filmed in the Bahamas.

"I'm doing 'The Road to Lebanon' now with Danny Thomas," said the nomadic former 'Miss France.' "I play a boy, Lawrence of Lebanon. It's a comedy."

Her 118 pounds stacked 36-23-37 on a 5-foot 8-inch frame made the comment obvious.

Last season Miss Auger (pronounced O-J) was in a Danny Thomas NBC television special with Bing Crosby and Bob Hope, both also in "The Road to Lebanon."



Claudine loves roaming the world but Paris, the city of love, has a magnetic hold on her heart.

"I am married to Pierre Gaspared-Huit," she said. "He is a producer, director and writer. I was 16 when I married him. He was 41. We have been married seven years. We have a saying in France about love, 'There is only one love, and a thousand copies of it.'"

When separated because of the demands of their work, they keep in touch through daily telephone calls and cables.

"I don't approve of early marriages," she said, "But I was mature for my age. Older men appeal to me more than boys. They know about life."

Claudine and her husband are parted much of the time because of their work. But they understand, she maintains.

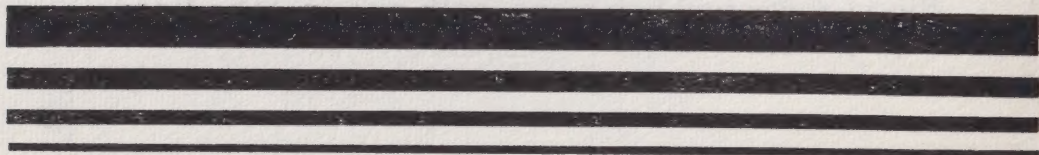
"Marriage depends on who is married to whom," she explained. "Some women couldn't stand having their husband working with beautiful girls. Some men couldn't stand having their wife away for six months. But we couldn't live any other way."

Claudine has felt the need to be an actress all her life.

"I was always very impressionable," she said. "I was influenced by every book I read and every movie I saw. I used to dream fantastic things. Names made me dream—New York, California, Montreal. When I saw 'Gone With the Wind' I was dying to be Scarlett O'Hara. I was so much in love with Rhett Butler."

Acting now is her life. And love.

"Acting makes me happy — and love," she said. "I want to keep working all my life. I want to be a sexy grandmother. I want to express love on stage. Love is the only real thing in life. Someone once said, 'Love is the most important affair in life.' It's the only one."



KEN HOLMAN *talks about - - -*

AFRICA

ADDIO

Terrifying, horrible, shocking, revolting, enlightening. . . .

These are just a few of the adjectives one could use to describe AFRICA ADDIO, superb motion picture. This is a filmed documentary of the birth of a nation or perhaps many nations on the continent of Africa. Filmed in colour and I might add, extremely well filmed by three daring Italian film makers, the same ones who gave us Mondo Cane. It gives us a never before seen look at the revolts and turmoils that have taken place and will probably to take place in such countries as Katanga, The Belgian Congo, Madagascar and all the other locals that, with the granting of their independence began some of the worse slaughters ever before seen or for that matter filmed.

It begins by telling us that many nations were built over the bones of the dead such as U.S.A. In this film are several horrifying and shocking scenes never to be forgotten by anyone seeing them. In one, a white mercenary, after rescuing white Belgian nuns and priests orders a rebel prisoner to be taken away and shot. The man struggles and argues violently and the officer then calmly draws his 9mm pistol and shoots him in the chest. As if this was not enough, to destroy this little man he then puts the gun to the man's head and blows his brains all

over the screen, which I might add again is filmed in living (pardon dead) colour. We then pan to a scene of piled corpses many of which are nuns, priests and small white children lying in broken heaps in alleys and court yards, obviously in a state of decomposition due to the fact that all the tough, callous white mercenaries are covering their noses.

There is, I think, an ironic part to this movie. When white nuns rush out to kiss and hug the white mercenaries thanking them for slaughtering the rebels who were holding them captive and would undoubtedly have administered to them the same treatment. "Thou Shalt Not Kill" should we add: except when: or unless: or only: to this commandment.

Next we go to a scene filmed from the air. It first appears to be a long white ribbon but as we draw closer we see it is a column of Arab prisoners being led somewhere by rebel guards. We soon see the destination, a dry unused Arab cemetery. When it is filmed again the Arabs are no longer in a column but in a crumpled mass heap of dead bodies, the white dried earth now darkened and moist with their blood.

We do not entirely deal with the slaughter of the human animal in this picture but also with dumb animals in every shape, size and form. Some of the African nations recently granted independence decide the game reserves, a white man's invention, are of no value in their new country. So with callous determination they proceed to slaughter them with every type of weapon. One scene traverses along a road line for miles it seems with the skulls and bones of buffalo, elephant, rhino, deer, etc. slaughtered, it is said, mainly for the horns in the case of the rhino which is said, when ground up to be a potent aphrodisiac. The Arabs pay a very high price for same inducing the poachers and now all the citizens to slaughter a fast diminishing species. The elephant is slaughtered for its tusks and its tail which makes a smashing fly whisk.

One scene here is particularly moving. It shows a huge bull elephant with large tusks being at-

tacked by a band of Africans armed with spears. They stand off a few feet and with quick rushes lodge spears into the beasts sides which are just as rapidly pulled out by its powerful trunk and tossed away as if they were so many pin pricks. But they start hitting vital parts such as the eyes, and the soft underbelly and the beast sinks slowly to the ground, raising its trunk in a last unheard bellow of pain or anguish. Who knows and its seems who cares. If the elephant had the so called intelligent brain of man he could have ended the Africans fun with a few well placed rushes over their frail little bodies but for his size he is possessed of a small brain without the ability to think.

I think this movie should be required viewing for all species of man, the intelligent civilized cultured animal: the punks, the teenagers, the politicians, the white man, the black man, the yellow man, the purple, in fact, for everybody because in my humble, but I think very correct opinion this is a very sick world we are creating when the policies of any country permits such happenings as these. It proves one thing over and over again, man is capable no matter how civilized to create and commit undescribable acts of destruction upon everything, particularly his fellow man. Are we as civilized as we think? We are? See the movie and form your own doubts.



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a romance

with history

by krzysztof teodor toeplitz

Foreign audiences generally believe, and not without some foundation, that one cannot expect to find humor or comedy, a light capricious touch or ironic mockery in Polish films. On the other hand, Polish films are regarded as strong on heavy drama either monumental and romantic historical films or bitter sentimental confessions. One can count on fewer fingers than are on one hand the Polish comedies which have actually won a reputation, not counting a few that had a pretty good box office return. All the more significant, then, is the appearance of the historical comedy "Marysia and Napoleon," a film adaptation of Andrzej Jarecki's stage play, directed by Leonard Buczkowski, which ushered in the 1966-1967 film season.

"Marysia and Napoleon" opened several months after the publicized première of Wajda's "The Ashes" and is a kind of playful parody that takes a different look at a period which Wajda portrayed with deep romantic emotionalism in the colors of national drama. Naturally, this is in no way a polemic with Wajda and "The Ashes." The new film belongs to a quite different genre, it has other ambitions and approaches the subject from a different point of view. It is not a drama, it is not even a true satire. It is a national comedy. National, because it is based on one of the most famous anecdotes in Polish history, connected with the Napoleonic era, namely the romance of Napoleon I, the god of war, and Maria Countess Walewska, wife of Count Aleksander Walewski, chamberlain of many courts. An illegitimate but widely known

and recognized line of heirs of the French Emperor derived from this liaison. Though connected with Poland it became completely assimilated in France.

Napoleon's historians and biographers have published several versions of the romance that began between Napoleon I and the beautiful Polish woman. There can be no doubt that the romance with Maria Walewska was one of the deeper and more lasting of Bonaparte's numerous adventures with women. Polish legend of the period is even prepared to seek some relation between the liaison and the steps which, however half-heartedly, Napoleon took to restore the Polish state. The romantic version of the events promotes Walewska to the rank of one of the Emperor's few "true loves" and reports that etiquette and political reason alone prevented him from sealing the affair with wedlock.

The film-makers are quite circumspect in their treatment of this far-reaching claim. Instead they focus their attention on the purely comic aspect of the history of Bonaparte and Walewska or, as they put it, of Marysia and Napoleon. They make fun of the doddering figure of Walewski, years older than his charming wife, and of the Emperor who sets out on his war campaigns rather like a man who is going abroad on an extended business trip and nurses a vague hope of a romantic adventure. The film-makers are also entertained by the fascination of the young woman living at Walewice, a small provincial estate in Poland, with the legend of the great hero. But "Marysia and Napoleon" is above all a satire on the political speculations of the beau monde of the time: countesses gossiping in the salons and retired politicians reading the future in coffee grounds. This salon society was ready to relate national destiny, the course of future events and the history of Europe, to the imperial secrets of the alcove. This is the most entertaining part of the film. Ridicule of political naivité is seasoned with pungent wit, an indispensable ingredient which lends a fresh glow to the comedy.

Set in a contemporary frame, the story of a Frenchman who accidentally finds himself at Walewice, the film is a tour by force of one of Poland's oldest and busiest film directors, Leonard Buczkow-

ski. His work in this latest film can be compared to Christian Jacque's style. We have here a similar drawing-room elegance and a fine sense of the comic, the same excellent workmanship and the same infallible instinct for what the mass audiences prefer. Some of the best actors have been selected to perform in the film. Gustaw Holoubek plays the part of Napoleon with a light humorous touch and Beata Tyszkiewicz, who appeared as the countess in "The Ashes," appears as Madame Walewska.

One could go on at some length singing the praises of "Marysia and Napoleon." In conclusion, however, attention should be drawn to the most important of its laudable qualities—the fact that the light and whimsical glance it gives at the history of the country, from a perspective not weighed down by heavy tragic pathos, does not in the least, as some are inclined to aver, betray a desire to desecrate it, but on the contrary imparts a sense of familiarity and intimacy to one's sense of history in the same manner as a serious conversation must be relieved by humor to become at all palatable.

(POLAND)



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STUDENT MOVIE-MAKERS

SHOW WORK AT

FILM FESTIVAL

Toronto—

Making movies has become such a big thing among North York high school students that educators held a film festival April 26 at Northview Collegiate.

Five collegiates and three junior high schools entered the competition.

The collegiates have made their movies on 16 mm film. The junior highs used 8 mm.

Two films from Emery collegiate qualified for the festival were 'Go Expo' and 'Lollipop'.

The Downsview collegiate entry was a colour animation using animals to describe evolution.

The Northview entry dealt with folksinging. C. W. Jeffreys Collegiate entered a traffic comedy that was shot on Highway 401. Its title is 'The Median is the Mess Age'.

Soo-Soo-Mew is the name of an art theft film entered by Bathurst Heights.

The three 8 mm from Emery, Downsview and Willowdale junior high schools are in colour.

On the evening of the festival, students gave movie-making demonstrations in the lobby of the collegiate: a camera crew at work, film editing and the preparation of scripts.



FILM PROGRAMME
at the
EXPO 67 WORLD FESTIVAL
(Montreal - Canada)

INTERNATIONAL FILM FESTIVAL

- 9:30 p.m. — August 4 to 10, 14 to 18
6:30 p.m. — August 5 to 10, 14, 16, 18
3:00 p.m. — August 5 to 10

5th CANADIAN FILM FESTIVAL

- 10:00 a.m. — August 12
3:00 p.m. — August 11, 12
6:30 p.m. — August 11, 12
9:30 p.m. — August 11, 12

RETROSPECTIVE INTERNATIONAL ANIMATED FILMS

- 1:45 p.m. — August 13 to 18
4:00 p.m. — August 13 to 18
6:30 p.m. — August 17
6:30 p.m. — August 13, 15
9:30 p.m. — August 13
11:59 p.m. — August 16



OBERHAUSEN 1967

Oberhausen, W. Germany—

Short subjects produced in the East block countries were the most successful ones at the thirteenth festival of short films in Oberhausen, West Germany. An international jury distributed 18 awards to outstanding directors, of whom 10 came from lands behind the iron curtain. Three awards went to the U.S.A., two to Denmark and one each to France, Japan and Switzerland. The German directors were left empty handed.

Pawel Juracek from Chechoslovakia received \$250 for his short length feature 'The Achilles Heel'. His countryman Jan Svankmajer got \$250 for his trick film 'Et Cetera'. Two other Chechs, Miss Jana Merglova and Jan Nemec were also awarded the top prizes of \$250 each. The former for her film named 'Genesis', the latter for 'Mother and Son'.

Vladimir Jutrtsa of Yugoslavia received the Grand Prize of the city of Oberhausen (\$1,250) for 'The Fly', best trick film shown at the festival.

The U.S.A. lead the western countries with three awards: the Grand Prix (\$1,250) of the German Metal Industry and Trade for the best documentary

went to Bernard Shaw and Tom McDonogh for their '12 - 12 - 42'; 'Son of Dada' made by Richard Preston was voted best experimental film of the festival and received also \$1,250. Another U.S. director, Fred Mogubgub got a top prize of \$250 for 'The Pop Show'.

The special award of the Northrhine-Westphalian Ministry of Culture for the best educational film went to Sune Lund-Sorensen for his 'Bauspielplatz'. The Danish film maker earned \$1,250.

The International film critics award 'Oberhausen 1967' went to Kreso Golik of Yugoslavia for his film 'From 3 to 8'.



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“the naked terror”



Muenchen, W. Germany—

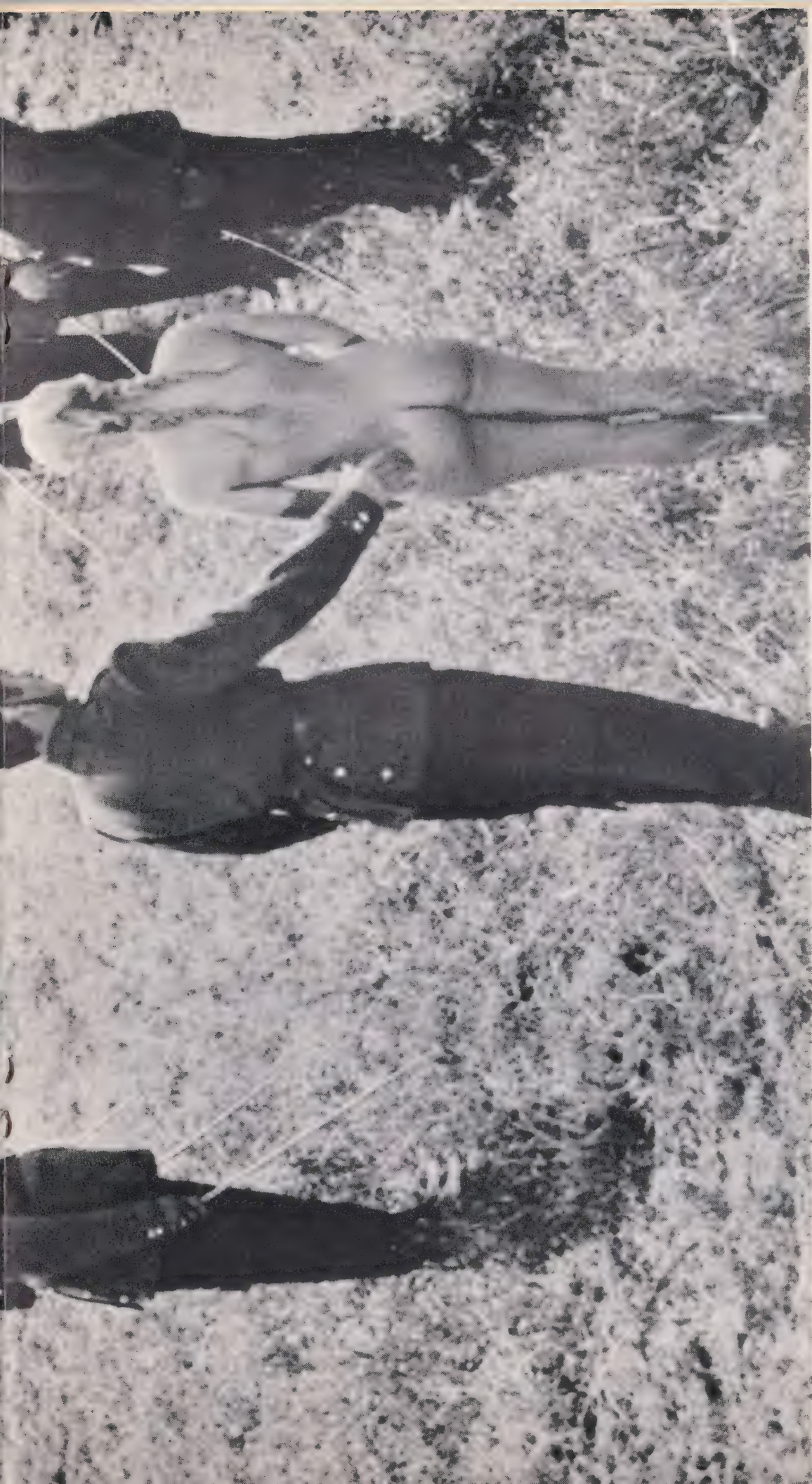
**Miklos Jansco
(42), a relatively
unknown Hung-
arian director
produced
The Hopeless, a
motion picture**





Regisseur Miklós Jancsó





that will surely become a world-wide hit. Its action is based on a true story set a hundred years ago, when bands of desperate peasants rebelled against the powerful and merciless landlords.

Count Gedeon Raday, then president of the Hungarian Royal Council was known as the most cruel and sadistic enemy of the rebels.

On his orders "... a naked woman confronted by two rows of gendarmes was flogged to death. The woman's lover could have saved her. All he had to do is to tell the names of his fellow rebels. But his determination to stick with the conspirators was unshaken. Silent and strong, the man looks upon the torn and bleeding body of his dying woman. . . ."

The flogging and other cruelties actually took place a hundred years ago in the Hungarian Pusta says film director Miklos Jansco, who turned this macabre happening into a powerful drama, at a cost of \$80,000, using only a few professional actors.

European critics hail *The Hopeless* as one of the best films coming from the East block in recent years. Hungarian film critics awarded the film their Grand Prix. At the XIX film festival in Locarno *The Hopeless* received the international film critics award.

Says director Jansco: The story as presented in my film is not a fictitious one. The scenario was based on true historical facts.

(The picture on the preceding pages is a scene from *The Hopeless*.)



FESTIVAL II



International Film Festival at the Crest Theatre,
551 Mount Pleasant Road, Toronto. Nine great
new foreign films all with English sub-titles are
sponsored by The Toronto French School on May
8 to 16, 1967.



FESTIVAL II (cont.)

Monday, May 8th, 1967: "The Power Game". Starring: Otto Hasse, Johanna von Koczian, Martin Held. Direction: Kurt Hoffman. Script: Friedrich Duerrenmatt, author of *The Visit*. Country of origin: Switzerland, French dialogue. Shown at the San Francisco Film Festival, 1966.

A cinema version of Duerrenmatt's famous play, "The Marriage of Mr. Mississippi". THE POWER GAME is a trenchant, satirical comedy that bares the hypocrisies inherent in the struggle for power among such opposing types as a revolutionary, a politician, an aristocrat and an amoral woman of the world.

Tuesday, May 9, 1967: "Hunger" ("Sult"). Starring: Per Oscarsson, Gunnel Lindblom. Direction: Henning Carlsen. Music: Krzysztof Komeda. Country of Origin: Denmark. Best Actor's Award at Cannes Film Festival. Danish entry at San Francisco Film Festival, 1966.

Powerful film version of Knut Hamsen's great novel; told with revolutionary, disruptive movements from reality to myth, it is the story of a talented young writer wandering through an unknown city in the late 1890's. Unable to sell his writing, he is reduced to a physical and moral state of abject suffering and near madness. Somehow, he retains his sense of humour, intelligence and mad dignity. A masterpiece of film acting.

FESTIVAL II (cont.)

Wednesday, May 10, 1967. "Cul-De-Sac". Starring: Françoise Dorléac, Donald Pleasance, Lionel Stander. Direction: Roman Polanski, (Knife in the Water, Repulsion). Country of origin: England.

All Polanski's films possess a sort of dark humour and CUL-DE-SAC revealed to audiences at the Berlin Film Festival exactly what the term "black comedy" means. Two arche-typical gangsters invade Donald Pleasance's castle and turn his physical and emotional world inside out. Polanski's genius, like Pinter's is evidenced in his ability to make exciting drama on several levels.

Thursday, May 11th, 1967: "Royal Track" ("Kungsleden"). In Colour. Starring: Maude Adleson, Lars Lind, Guy de Laburg, Mathias Hendrickson. Direction: Gunnard Hoglund. Country of origin: Sweden.

It all appears so serene, so pastoral. A handsome blond boy is on a walking tour of Lapland. Day ends. The boy seeks shelter in a hostel where he is joined by a beautiful Jewish girl. What follows is a journey into the Swedish psyche that owes nothing to Bergman, and yet has a quality of northern mysticism and timelessness. The colour photography is superb.

Friday, May 12th, 1967: "The Peach Thief". Starring: Nevena Kokanova, Rade Markovich, Mikhail Mikhailov. Direction: Vulo Radev. Country of Origin: Bulgaria.

A love story between a prisoner-of-war and the wife of the camp commandant, told with tenderness and compassion, and written by Bulgaria's

FESTIVAL II (cont.)

contemporary writer, Emilian Stanev. The film is set amid the insanity of war, juxtaposed against the love affair in the peach garden. The performance of Mikhailov as the aging and punitive commandant, is memorable.

Saturday, May 13th, 1967: "Shakespeare-Wallah". Starring: Shashi Kapoor, Felicity Kendal, Madhur Jaffrey (best actress at 1965 Berlin Film Festival). Direction: James Ivory. Production: Ismail Merchant. Music: Satyajit Ray. Country of origin: India, English dialogue. Shown at Berlin and London Film Festivals, 1965.

A tender story about a troupe of English Shakespearian actors touring India, and the conflicts arising from relationships between the generations and the changing cultures. It is Chekovian in its evocativeness.

Sunday, May 14th, 1967: "A Soldier's Father". Starring: Sergo Zakhariadze, Keto Bochorishvili, Vladimir Privaltsev. Direction: Rezo Chkheidze. Country of origin: Soviet Union.

Rezo Chkheidze is one of the Soviet Union's most dynamic directors, a sensitive man who searches all through Russia's long history to tell the definitive stories of the character, the humour, the strength and the poetry of the Russian individual. A SOLDIER'S FATHER is portrayed by Sergo Zakhariadze, an actor of astonishing range. In this film he takes the part of a Georgian peasant in love with life, his family and his country, and his monumental effort to sustain them all. He is equally at home as an actor in Brecht and Shakespeare.

FESTIVAL II (cont.)

Monday, May 15th, 1967: "The Exterminating Angel". Starring: Silvia Pinal (Viridiana). Direction: Luis Bunuel. Music: Scarlatti, Paradisi. Country of origin: Mexico.

A group of socialites are mysteriously unable to leave the scene of an after-theatre party. Although they sense disaster they are helpless to save themselves from their confinement or from each other. What this picture of a world in microcosm portrays is not only fascinating but depicts the surrealistic genius of Bunuel.

Tuesday, May 16, 1967: "Cloportes". Starring: Lino Ventura, Charles Aznavour, Pierre Brasseur, Irina Demick, Françoise Rosay, Georges Geret. Direction: Pierre Granier-Deferre. Production: Bertrand Javal. Music: composed and played by Jimmy Smith. Country of origin: France.

Bosley Crowther of the New York Times describes this film as "a nimble sardonic, display of the behaviour of a bunch of incompetent French burglars, clammily cold and funny . . . violence simmering in a flat deadpan . . . crisp, explosive and stunningly humorous. Charles Aznavour performs exquisitely. Irina Demick is delectable and a spirited comedienne". An extra bonus is the view of life on the back streets of Paris and inside a contemporary art gallery.

German Films at Expo '67

Montreal—

An impressive slate of German films will be presented at the Canadian World Exhibition in Montreal. Short subjects representing the various fields of the arts, industry and science, as well as films depicting cities and the countryside will be shown.

The feature film programme promises to be very exciting: *Das Kabinett des Dr. Caligary*; *Der letzte Mann*; *Metropolis*; *M*; *Der blaue Engel* and *Der Kongress tanzt* will be shown at Expo '67 in Montreal from April 28 to October 27, 1967 in the German pavillion.

The contemporary German cinema will be represented at the annual Montreal film festival.

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U. of Cincinnati [Ohio]

festival of arts

(Special to Cine World) —

New forms in drama, art, music, dance and cinema will be presented at the University of Cincinnati Union's April 15-30 Spring Arts Festival.

Opening the second annual festival will be an exhibit of art work by UC students. An outdoor sale of work in the April 15-30 exhibit will be held April 29 on the Union bridge.

Other highlights of the festival will include:

Tri-State Invitational Crafts Exhibition, April 23-May 21 in the Union building gallery; a showing of Andy Warhol's controversial film, "Chelsea Girls"; a lecture by "kinetic sculptor" Len Lye in UC's Harry Hake Memorial Lecture series.

The premiere showing of Jonas Mekas' new film "My Diaries", to be completed shortly before the festival begins; three crafts presentations; two one-act plays, "Zoo Story" and "Krapp's Last Tape", to be performed by UC's Mummers Guild; film presentations by avant-garde artists Stan Brakhage and Stan Vanderbeek.

A jazz concert; a blues workshop and blues concert featuring Skip James, Junior Wells and Buddy Guy; the first Cincinnati showing of Danish director Carl Dreyer's film—"Gertrud"; and a performance by the Merce Cunningham dancers.

Also on display April 27 and 28 will be an "infinity machine", described by Jonas Mekas as "probably the most perfect of all image producing machines".

Sites and times of various components of the festival will be announced soon.

Notes FROM POLAND

At La Felguera, Spain, the grand prize of Panero de Oro was awarded to the short film by Andrzej Brzozowski called "This Is an Egg." The gold medal was awarded at the La Felguera festival to Ludwik Perski's "Portrait of a Conductor" while "Ladies and Gentlemen," directed by Witold Giersz, received honorable mention.

The FIPRESCI (International Film Critics) prize awarded at the 15th International Film Week of Mannheim went to Janusz Majewski's "Subtenant."

The circle of buyers of Polish feature and short films keeps growing with each passing year while the number of Polish films sold keeps on climbing. In addition to the usual customers in the countries of Europe, in addition to the United States and Canada, the Film Polski Enterprise is establishing a strong position in such countries as Argentina, India, Brazil, Venezuela, Cuba, Vietnam, Egypt, Kuwait, Indonesia and others. Immensely popular are the short films made in Poland. In the first six months of 1966 alone, Film Polski concluded 380 sales of 274 short films. Hungary, for example, purchased 54 films, Czechoslovakia — 38, Yugoslavia and Bulgaria — 32 each, France — 31, the G.D.R. — 28, Sweden — 21, Canada — 15, the G.F.R. — 14 and Japan and Indonesia — 10 each. In that same period Film Polski concluded 130 agreements concerning the sale of feature films.

The Italian cinematography organized a Polish Film Week in Rome, during which seven feature films were viewed. These were "The Barrier" by Jerzy Skolimowski (Grand Prize at the Author Film Festival at Bergamo), "An Italian in Warsaw" directed by S. Lenartowicz, "Gangsters and Philanthropists" by J. Hoffman and E. Skorzewski, two films directed by W. Has "The Manuscript Found in Saragossa" and "How to Be Loved"; then there was A. Ford's "The First Day of Freedom", "The Poznan Nightingales" by H. Przybyla and a program of short films, such as "Family of Man", "Red and Black", "The Chair".

ED. NOTE: In Canada, no Polish films of merit have been shown in the past years. The few Polish pix seen in Toronto recently were mediocre, to say the least.

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TRADE NEWS

ME-4 EKTACHROME 35mm Reversal Motion Picture Services began at BEBELL & BEBELL COLOR LABORATORIES, INC., 108 West 24 St., New York 10011.

According to Norman Lars Bebell, President, this is the only Commercial Film Laboratory facility processing both 16mm and 35mm ME-4 EKTACHROME on the EAST COAST. Previously, ME-4 EKTACHROME 35mm Motion Picture Film had to go to California for processing.

Mr. Bebell states that the New Color Reversal processing times will aid producers in getting faster service on Duplicate Color Workprints without going back to negative. Color Reversal Camera Film permits Faster Screen Tests, Faster Test Commercials, and Faster Animation Tests. It is used when lighting conditions do not allow usage of the slower speed color negative film.

Inquiries on Processing Times, requests for printed price lists and special services should be made to Mr. Bebell at (212) 924-8573, or write, wire or cable: Labsbebell, New York.

PEN PALS

19 year old boy would like to exchange letters with girl. My hobbies are: music, sports, tourism, history, geography, collecting stamps and picture postcards. Good command of the English language. Andre Swiecicki, Warsaw 86, Prochnika 8a, m. 105. Poland.

Would like to exchange letters with somebody interested in collecting stamps and coins. Write in English to: B. Malachi, Jaffa—Tel Aviv, P.O.B. 8417, Israel.

I am 18 years old. Interested in architecture, tourism, sports and films. Collecting American and Canadian stamps and picture postcards. Would like to exchange letters with pen pal of same age. Bernard Kincer, Bytom 8, Karbowska 9/5, Poland.

**RON
RIEDER**

in **Hollywood**

HALLO FROM GLAMOURTOWN: Voluptuous Raquel Welch is burning up the star set in Europe. We told you months ago that she was the next big sex symbol for the silver screen—were we ever right! Italian police have removed three-dimensional billboards all over Rome—the ones that weren't stolen. They showed Raquel fully clothed, but plastic additions made her bosoms and other curves project from the picture. Oddly enough, the sensational billboards were to ballyhoo a picture the star hasn't even made yet — "Shout Loud, Louder, I Don't Understand."

Yvonne De Carlo, the girl from Winnipeg who turned the sex on Hllywd, will play an adventuress who becomes romantically involved with Howard Keel in "The Bushwackers", now before the Paramount cameras.

During recent filming of Universal's "Gunfight in Abilene," a rain sequence called for 14,000 feet of hose and 2,000,000 gallons of water, at a total cost of more than \$4000. Quipped director William Hale. "That's what you call spending water like money."

You get to see a lot more of Natalie Wood (see pic) in MGM's newest comedy "Penelope" than you have seen of her in many a picture. She throws a lot of sex around, including a very funny cameo shot with Jonathan Winters who rips off her clothing leaving her running around in the briefest of undies. Incidentally, one of the comedy lights of



"Penelope" is Lou Jacobi, a fine character actor from Toronto who is making it big in Tinseltown.

TWOSOMES: Thordis Brandt, the German girl who spent some time as a nurse in Canada, now turning on the sex in Hllywd, making the rounds with Peter Deuel . . . Bonnie Bolding, sporting a 14 carat emerald ring, described her date Bill McMahon as a "wealth Canadian". . . . British born Jill Haworth has had Montreal's Christopher Plummer flying around the country to be with her.

Elizabeth Taylor's followup picture at Warner Bros. to "Who's Afraid of Virginia Woolf?" is another powerful drama entitled "Reflections in a Golden Eye." Marlon Brando is her costar, the first time the two have been teamed. Filming will be on Long Island and in Rome.

PREDICTION: Retired Dodger pitcher Sandy Koufax will follow in the footsteps of former Montreal and Brooklyn ball player Chuck Connors and take to the movie lots. Sandy is goodlooking and has done some bit parts in the past. He likes it.

For lovers of the feminine form United Artists is about to release a must picture — "A Funny Thing Happened on the Way to the Forum." Lucienne Bridow (see pic) a tall, lovely thing, is a perfect example of what is in store for the true girl-watchers. In addition, it's likely to be a good picture with people like Zero Mostel, who had the role on Broadway.

Crown International Pictures Inc. plans big 1967 expansion including major tieups for Canadian distribution.

"The Battle of Britain" will be produced next year by Canada's Harry Saltzman—he did all the Bond flicks. Filming will take almost a year. The premier on September 15, 1968, will celebrate the 50th anniversary of the founding of the RAF.

. . . that's the way i see it . . . rr

NATALIE WOOD →





Lucienne Bridow